

THE  
EASTMAN

MUSIC BOOKS No. 1

PRACTICAL  
METHOD  
— FOR —  
MANDOLIN

HELTMAN'S

BY  
A. H. EASTMAN

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# PRACTICAL METHOD

for the

# Mandolin

A Progressive Course of Instruction for  
Individual or Class Use.

BY

## A. H. EASTMAN.

CLEVELAND  
Fred Heltman Co.  
TORONTO

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## Introductory Remarks.

A difference of opinion exists among teachers and performers in regard to the proper manner of holding the Mandolin. Some contend that the best results are obtained by holding the instrument against the breast, a position which allows freedom of vibration and good tone results. Others recommend this position for ladies and the ordinary lap position for men. Still others teach the breast position for standing and the lap position for sitting. And there are those who advocate an upright position of the Mandolin, resting it on the knee.

There is a like difference of opinion regarding the position and use of the right wrist.

It is not the purpose of this work, however, to enter into a discussion of these points. *What the student wants is results.* "All roads lead to Rome," and the teacher who is working out his own ideas in his own way, and *gets results*, is on one of the roads.

For the benefit of those who are learning without the aid of a competent teacher the following rules are given.

Sit in a natural and easy position, with the right leg crossed over the left knee and rest the Mandolin between the right thigh and the body.

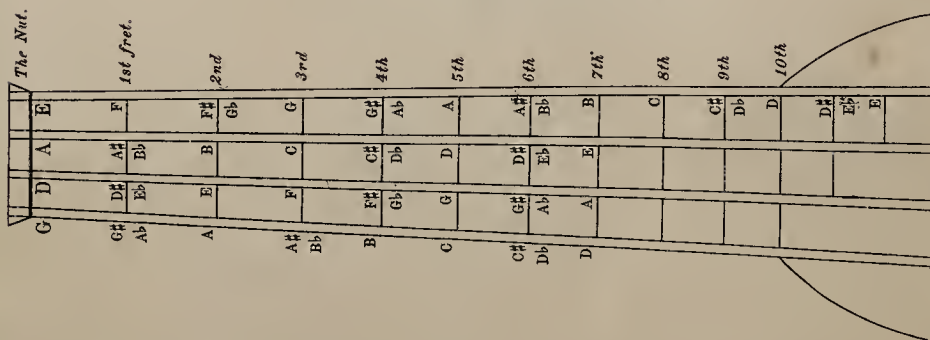
Keep the right wrist naturally curved and loose at the joint. Avoid the flat stiff position.

The tremolo should be produced by a free action from the wrist.

The left wrist should be curved outward. Hold the neck of the instrument firmly between the first joint of the thumb and the forefinger, but do not let it touch the palm of the hand.

Cultivate a strong, vigorous stroke of the fingers, and hold the strings down with a firm pressure.

DIAGRAM OF THE FINGERBOARD.

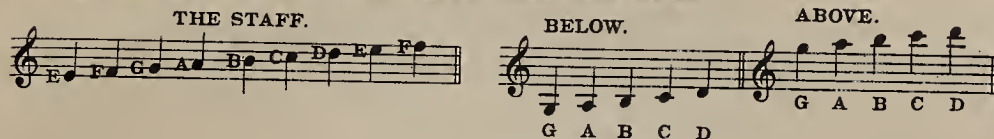


# PRACTICAL METHOD FOR THE MANDOLIN. 3


## The Staff.


In learning to read Music it is necessary first of all to learn the lines and spaces of the Staff. These should be committed to memory, so that any line or space can be named at once.




The lines and spaces below and above the staff should also be learned.

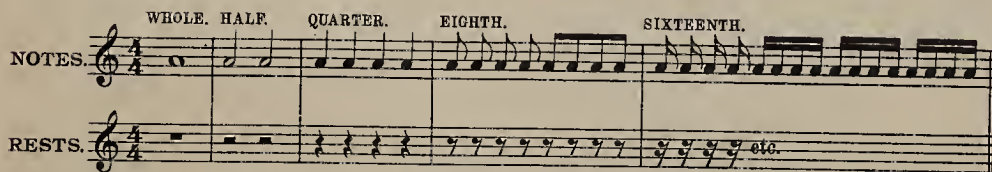


## Notes and Rests.

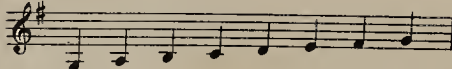
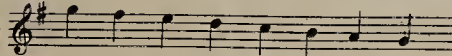
A WHOLE NOTE  has four beats, and fills a measure in common time. (Four quarter notes to the measure.)

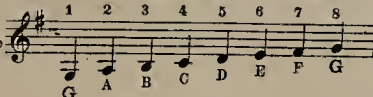
A HALF NOTE  is one half as long as a whole note, and has two beats.

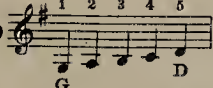

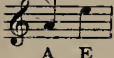
A QUARTER NOTE  has one beat; an EIGHTH NOTE  one half beat, and a SIXTEENTH NOTE  one quarter beat.



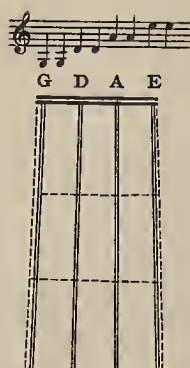
## Scales and Intervals.

A *scale* is a series of notes or tones ascending  or descending  in regular order.

An *interval* is the distance from one note or tone to another. Thus the distance, or interval, from G to G,  or from one to eight of the scale, is called an *octave* (eighth).

The interval from G to D  is called a *fifth*. Likewise from D to A  is a fifth, as is also the interval from A to E. 





## Tuning the Mandolin.

The strings of a Mandolin are in pairs, and are tuned in perfect *fifths*. The A strings should be tuned first, either with a pitch-pipe or with some other musical instrument that is already in tune.

Next tune the D a fifth lower than the A; then the G a fifth lower than the D; and finally the E strings a fifth *higher* than the A.

*To prove the tuning*, press down the A strings at the 7th fret. The tone of these strings should then be the same as that of the open E strings.

Prove the other strings in the same manner.

Always begin with the A strings, and train the ear to distinguish the perfect fifth as soon as possible.

At first it may be well to use a Mandolin or Violin Tuner, which is a combination of four pitch-pipes giving the pitch of each string. This can be bought at any music store.

Learn to tune softly and quickly. This is important, especially when others are tuning at the same time.

## The Pick.

The Pick or Plectrum should be selected with great care. Tortoise Shell is best, but Celluloid or Hard Rubber are recommended for beginners. Rather soft, flexible Picks should be used at the start, increasing in stiffness as the player advances.

The signs  $\vee$  indicating Downward Stroke, and  $\wedge$  for Upward Stroke are used in the following exercises. As a rule the Down Stroke should be used on the first note in a measure and on all accented notes.

## Exercise - Open Tones.

The notes on the lower staff may be played by the teacher, or by the more advanced pupils in class work.

Count four to each measure. (One beat to each quarter note.)

1.

G String. D String. A String. 3d

Count 1 2 3 4

# TONES ON THE G STRING.

Finger 0 1 2 3  
 Fret 0 2 4 5

G Open String.

A First finger at 2nd fret.

B Second finger at 4th fret.

C Third finger at 5th fret.

# TONES ON THE A STRING.

Finger 0 1 2 3  
 Fret 0 2 3 5

A Open String.

B First finger at 2nd fret.

C Second finger at 3rd fret.

D Third finger at 5th fret.

# TONES ON THE D STRING.

Finger 0 1 2 3  
 Fret 0 2 4 5

D Open String.

E First finger at 2nd fret.

F# Second finger at 4th fret.

G Third finger at 5th fret.

# TONES ON THE E STRING.

Finger 0 1 2 3 4  
 Fret 0 2 3 5 7

E Open String.

F# First finger at 2nd fret.

G Second finger at 3rd fret.

A Third finger at 5th fret.

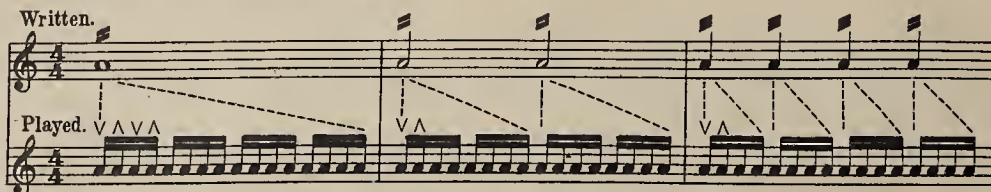
B Fourth finger at 7th fret.

G String.				D String.				A String.				E String.				
G	A	B	C	D	E	F#	G	A	B	C	D	E	F#	G	A	B
Finger 0	1	2	3	0	1	2	3	0	1	2	3	0	1	2	3	4
Fret 0	2	4	5	0	2	4	5	0	2	3	5	0	2	3	5	7




## The Tremolo.

The *Tremolo* is produced by down and up strokes of the pick in rapid succession. This is the only way in which tones can be *sustained* in playing the Mandolin.

Give four strokes to each beat thus:

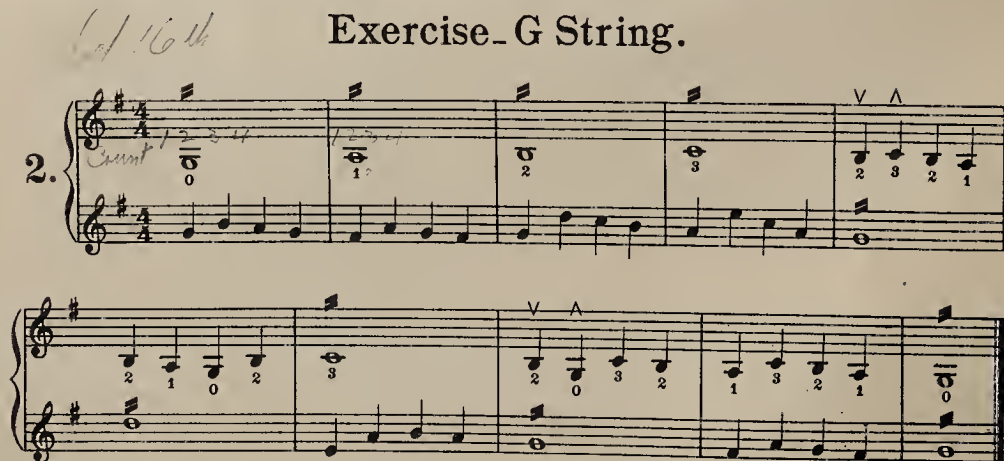


Later, a more rapid movement can be acquired.

The sign  either above the note  or across the stem  is sometimes used to indicate the tremolo. The general use of this mark is not recommended however, and it will be used only in the first exercises in this book.


As a rule the tremolo should be used in playing whole notes, half notes and dotted quarter notes. In slow movements quarter notes may also be played tremolo.

## Exercise - G String.



## Sharps.

A *sharp* # indicates that the note before which it is placed is to be played a half-tone (one fret) higher.

When a sharp occurs at the beginning of a strain  it signifies that F is always sharp in that strain. This applies to all music in the key of G.



3

The D String.

3d

4

A String.

2nd


5

E String.

1st

6

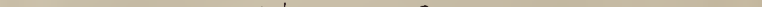
### Scale of G.


Dots, when placed before a double bar  are called *repeat marks*, and indicate that the strain is to be repeated.

Repeat these exercises five times.

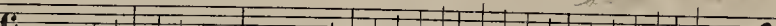
Remember F, the seventh tone of the scale, is sharp.


Remember F, the seventh tone of the scale, is sharp.


8 

9 

[illegible]


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
12 

13 

In *four-part* or *common* time a quarter note has a beat, and four quarter notes fill a measure.

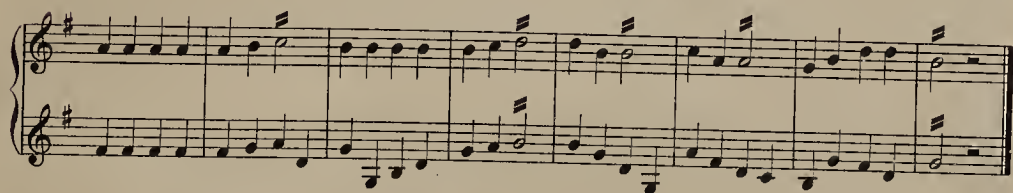
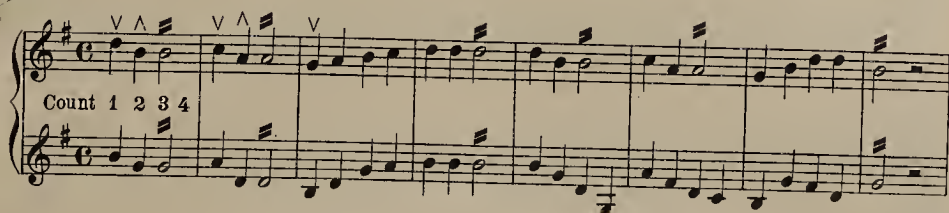
9

This kind of time is indicated by the figures  $\frac{4}{4}$  or by a **C** at the beginning of a piece thus: 

or 

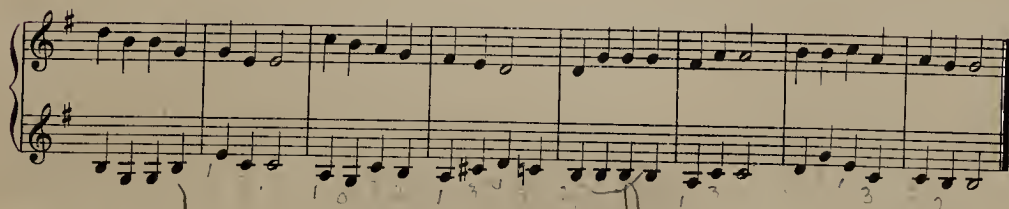
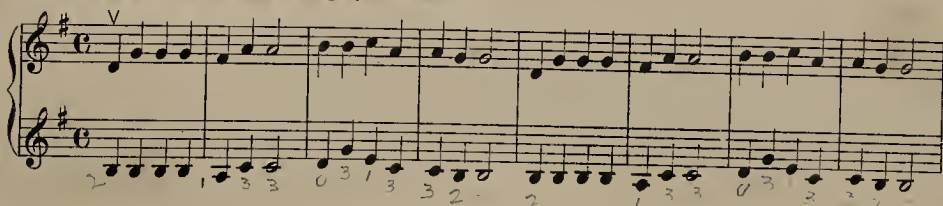
14

Count 1 2 3 4



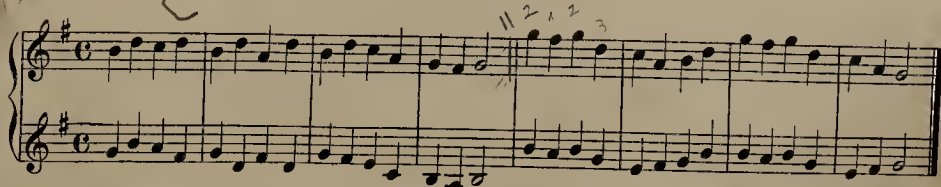
The half notes should be played tremolo.

15



### Vesper Hymn.

16





10 In  $\frac{2}{4}$  time a quarter note has a beat, and two quarter notes fill a measure.

17

Count 1 2

18

1 2 1 2 1 - 2 -

## The Cuckoo.

$\frac{3}{4}$  time. Three quarter notes to a measure.

19

Count 1 2 3



A dotted half note  $\text{♩.}$  has three beats. (The dot adds one half to the time value of a note.)

11

20

Count 1 2 3 1 2 3

13th

21

3 - 1 2 3 - 1 - 2 3 -

### Waltz.

A *tie* connecting two notes indicates that the second note is to be played as if it were a part of the first. The tone is sustained (tremolo) during the full time of both notes.

11th 3rd

22

1 2 3

Give a dotted quarter note ♩. one beat and a half.

23

GOD SAVE THE KING.

America. HEIL DIR IM SIEGERKRANZ.

24

Lauterbach.

D.C. (Da Capo) means Return to the beginning. End at the word *Fine*.

25

# Key of C.

13

G String.				D String.				A String.				E String.				
G	A	B	C	D	E	F	G	A	B	C	D	E	F	G	A	B
Finger 0	1	2	3	0	1	2	3	0	1	2	3	0	1	2	3	4
Fret 0	2	4	5	0	2	3	5	0	2	3	5	0	1	3	5	7

Repeat five times.

26

27

Notice F is *not* sharp in the key of C.

28

29

30



## Etude.

WICHTL.

31

Handwritten notes: *W. 2/11*, *27/11*

Handwritten notes: *W. 2/11*, *27/11*

## Melodie.

SCHUMANN.


32



Play half notes tremolo.

Handwritten notes: *W. 2/11*

Handwritten notes: *W. 2/11*



Allow three-quarters of a beat for a dotted eighth note 

Thus, a dotted eighth and a sixteenth  (or ) will together receive one beat.



# Etude.

WICHTL.

33

Wich

34

## Expression Marks.

The marks of expression most frequently used are those indicating the degree of loudness or softness required.

The letter *f* means loud; *mf* medium loud; *p* soft.

A *crescendo* mark  $\text{<}$  means gradually louder; *decrescendo*  $\text{>}$  gradually softer.

### March.

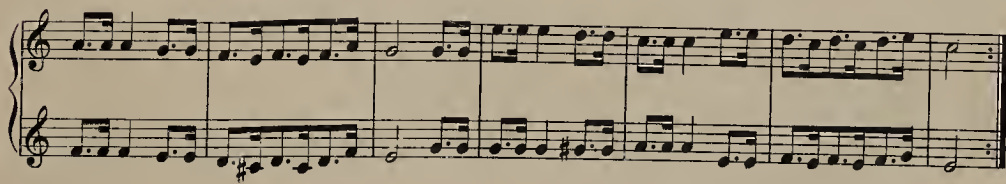
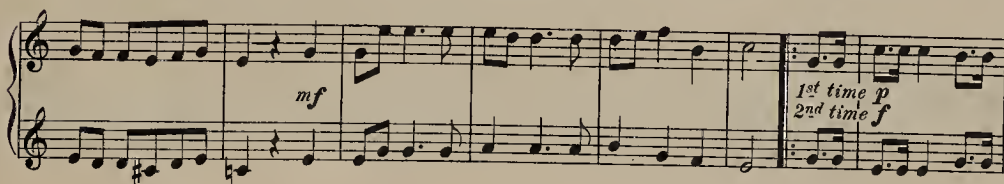
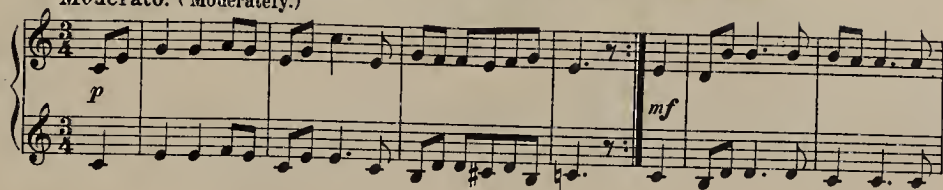
35

A natural ♮ destroys the effect of a sharp or flat which has been previously used.

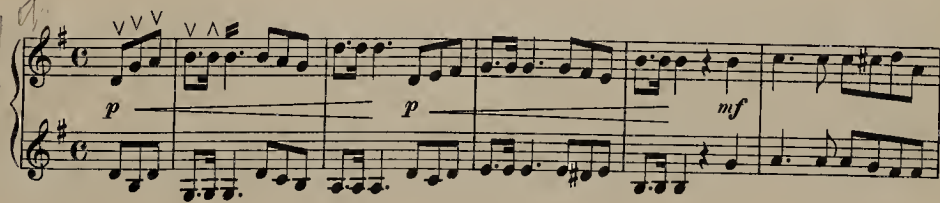
17

Moderato. (Moderately.)

36






37





## Use of the Fourth Finger.

In playing D  A  and E  it is often desirable to use the fourth finger instead of the open strings.

For example, D is played on the G string by placing the fourth finger at the 7th fret. The tone thus produced has the same pitch as the open D.

*Use 4th*

The scale may be practiced as follows, using the open strings in ascending and the fourth finger in descending.

39 *Scale of C.*

40 *Scale of G.*

*Use 4th*

41 *Notice the fingering.*



# Tyrolienne.

19

42

*p*

*mf*

The word *ritard* (*rit.*) indicates that the time is to be gradually slackened; *a tempo* restores the time.

## Air

from "Daughter of the Regiment."

DONIZETTI.

43

*p*

*f*

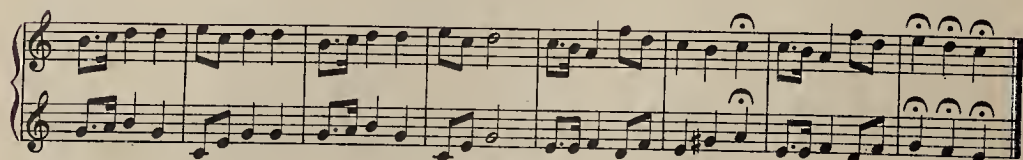
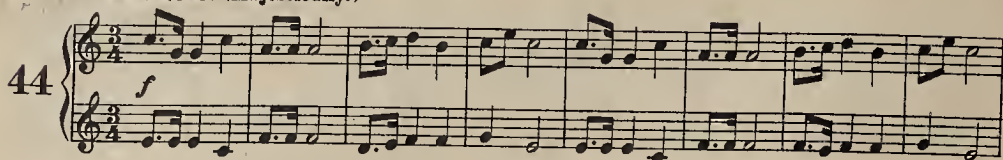
*rit.*

*a tempo.*

20 The sign  $\circ$  when placed above a note signifies that the tone is to be held beyond its regular time value.

Maestoso. (Majestically.)

44



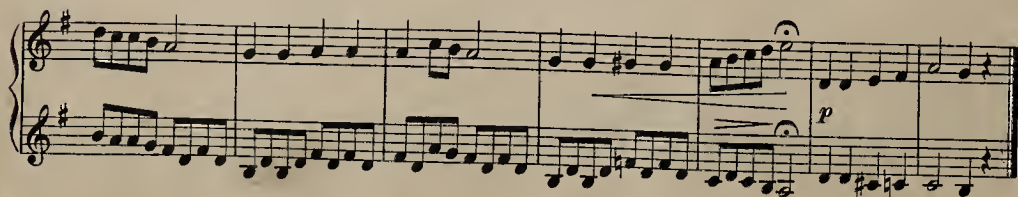
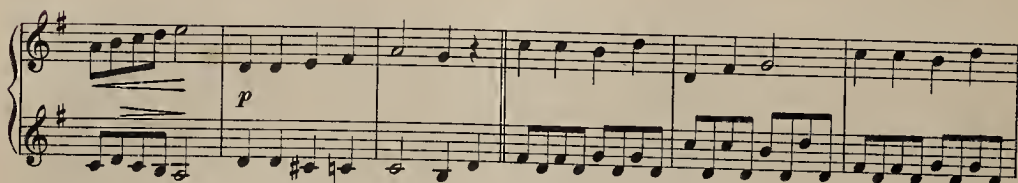
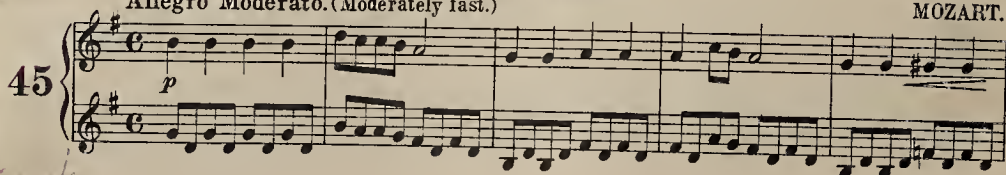
### Air

from "Magic Flute."

Allegro Moderato. (Moderately fast.)

MOZART.

45



# Etude.

21

Moderato.

FRÖHLICH.

46

In 6 time an eighth note has a beat; a quarter note has two beats, and a dotted quarter has three beats. Six eighth notes fill a measure.

47

48



from "Oberon."

WEBER.

49

*p*

A musical score for the song 'The Rose Tree'. It consists of two staves. The top staff is the melody, written in a treble clef with a key signature of one sharp (F#). The bottom staff is the accompaniment, written in a bass clef with the same key signature. The melody features a mix of quarter, eighth, and sixteenth notes, with some phrases slurred together. The accompaniment is a steady eighth-note pattern. The score is presented on a light-colored background with black ink.

[illegible]



## Accent.

23

The student should learn to mark the time by *accenting* or *emphasizing* certain notes in the measure. Thus in two-part time the first note in every measure should be accented. A rather more decided stroke of the pick will produce the proper effect.

In common or  $\frac{4}{4}$  time the principal accent is given to the first beat in the measure, with a slighter accent on the third beat.

51

MOZART.

$\frac{3}{4}$  time. Accent the first beat.

## O du lieber Augustin.

Allegro (fast.)

52

Repeat softly.

In  $\frac{6}{8}$  time the accent falls on the first beat, with a slighter accent on the fourth beat.

## Hunting Song.

53

Andantino.

54

Handwritten "Zur 9" above the first system.

Allegretto. (Somewhat lively.)

Etude.

HOHMANN.

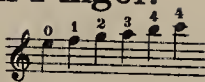
55

Handwritten "Zur 9" above the first system.

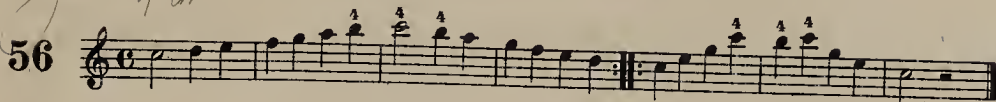
# Extending the Fourth Finger.

25

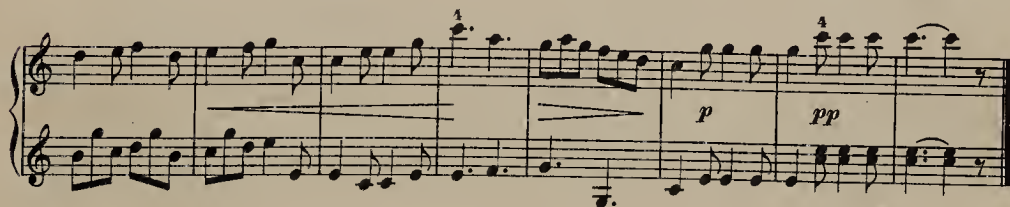
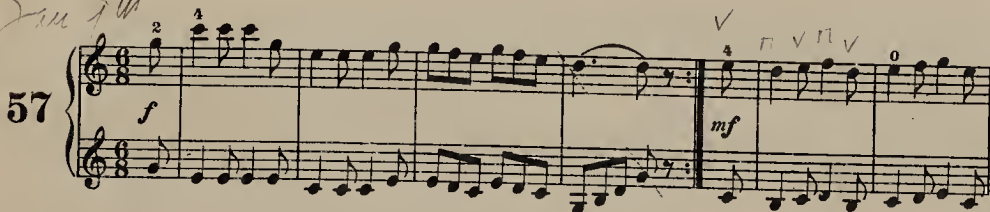
Play the high C without changing position of the left hand.



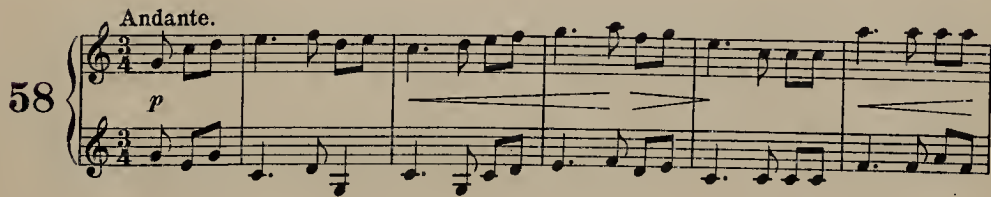
*Run 9th*



*Run 9th*



Andante.



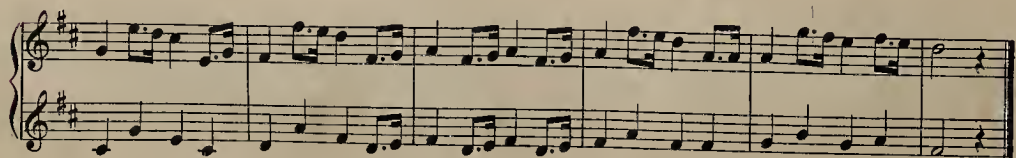
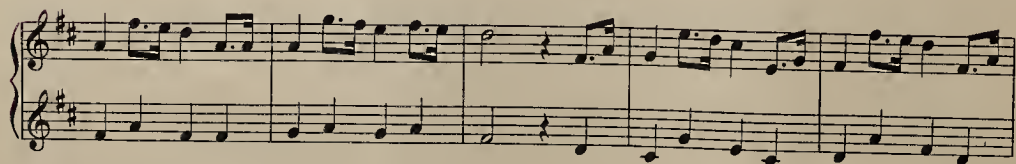
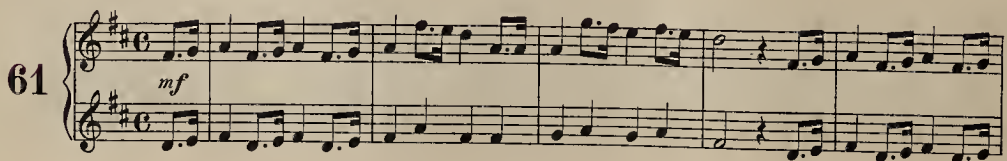
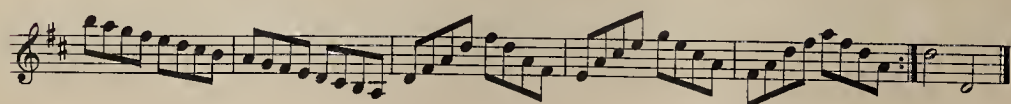
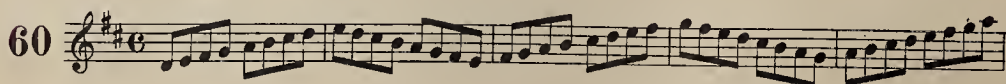
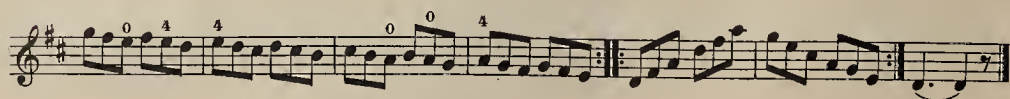
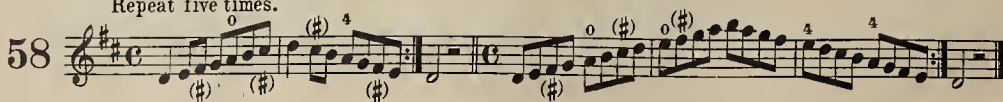


## Key of D.

F and C are sharp in the key of D. Notice the new sharp occurs on C, the seventh tone of the scale.



Repeat five times.





62 *Allegro.* *mf* *p* *f*

Changing time and tempo.

*Andante*

63 *f* *mf*

*Più moto. (faster.)*

*mf*

Duet.

J. CZERNY.

Moderato.

64

Changing from key of G to key of D.  
Andantino.

29

65

*p*

*mf*

*rit.*

*a tempo.*

*p*

A flat  $\flat$  indicates that the note before which it is placed is to be played a half tone (one fret) lower.

## Danish National Hymn.

Alla Marcia. (In march style.)

66

*f*



## Triplets.

A *triplet* is a group of three notes played in the time of two.

Triplets are indicated by the sign  $\overbrace{3}$  or by the figure 3 above or below the notes.

For example, a triplet in eighth notes  $\overbrace{A B C}^3$  is equal in time value to a quarter note.



67

*mf*

*f*

*p*

*f*

*mf*

*rit.*

*pp*

## Air with Variations.

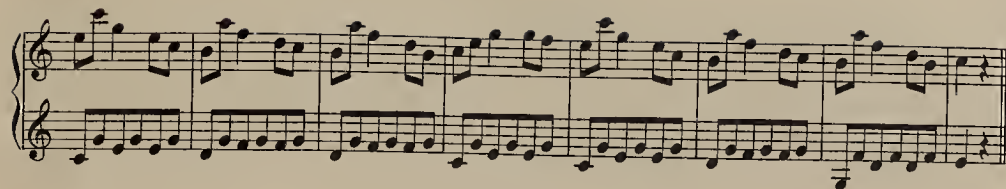
Moderato.

COLMAR.

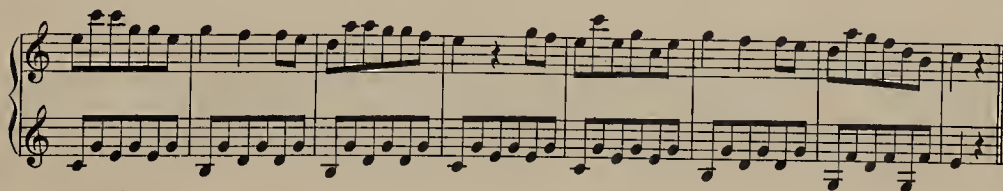
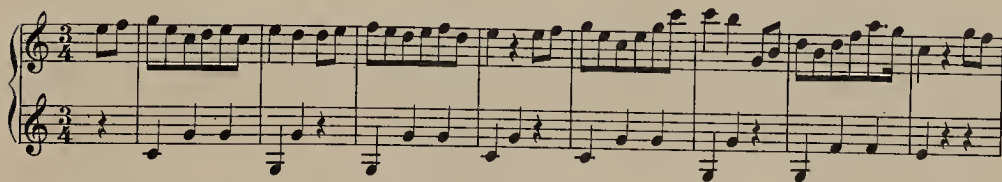
68



Jan 29th

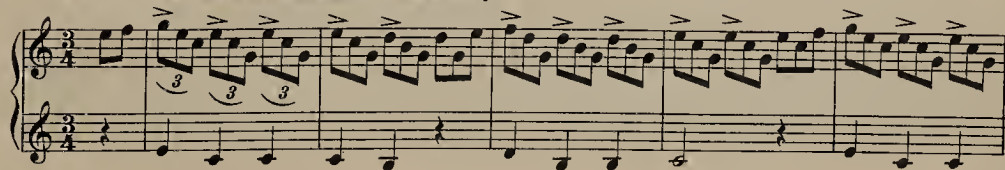


VAR. I.



Jan 29th

VAR. II. The accented notes mark the melody.



## Tic, tic, toc.

Neapolitan Air.

Moderato.

69

*p*

*f*

*mf*

*p*

*f* de - cres - cen - do.

## Etude.

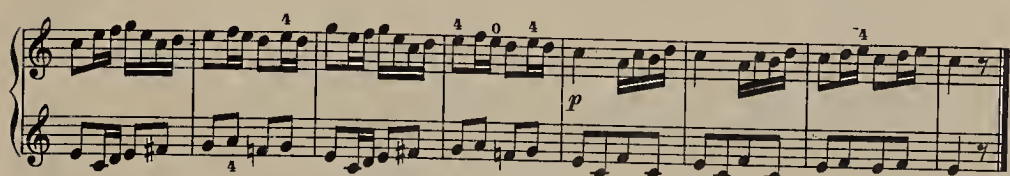
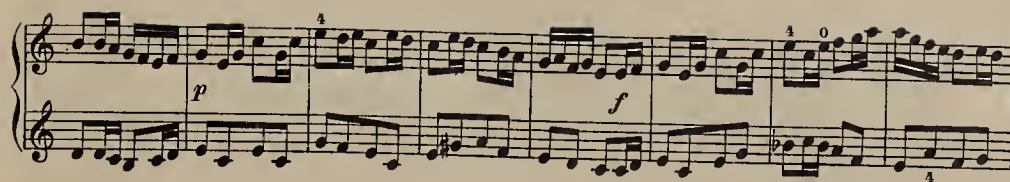
SPOHR.

Allegretto.

70

*p*

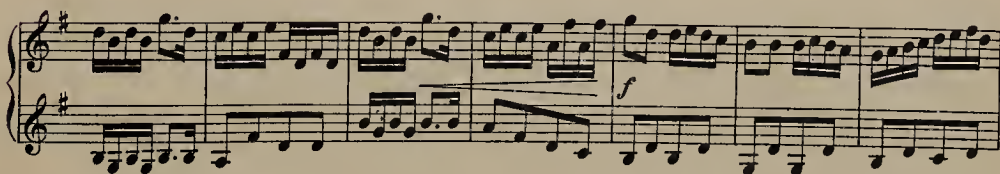
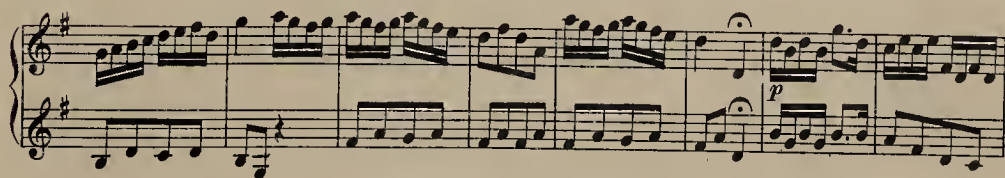
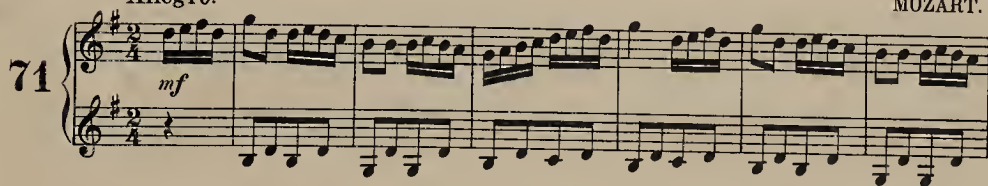
*f*



*for cel*  
Bacchanale.

Allegro.

MOZART.



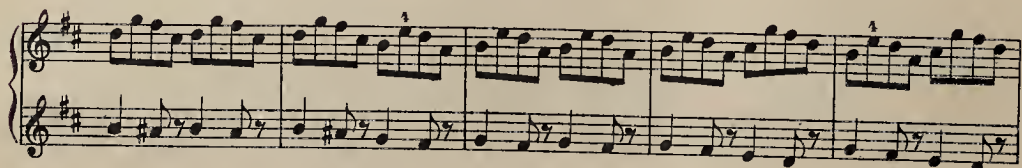
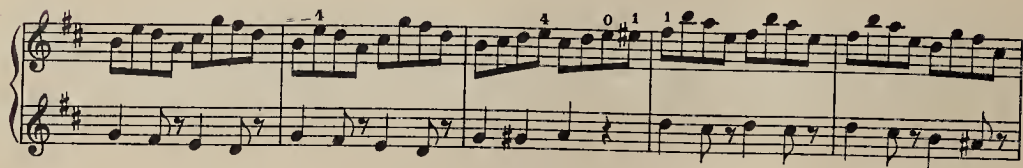
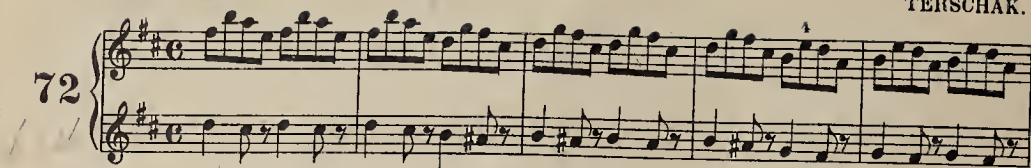


## Etude.

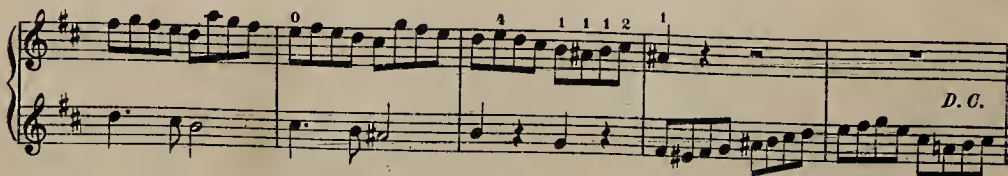
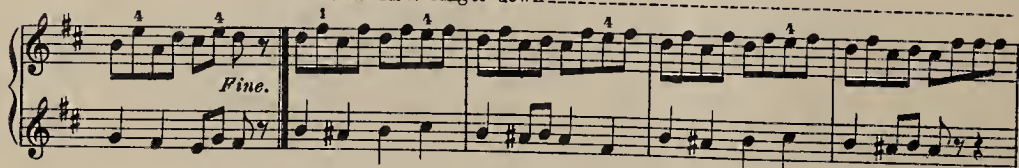
Allegretto.

TERSCHAK.

72



Hold the first finger down



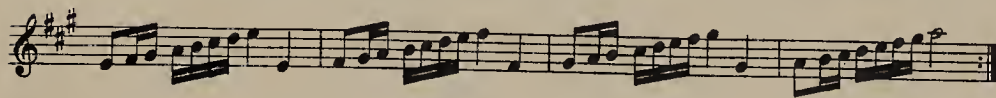
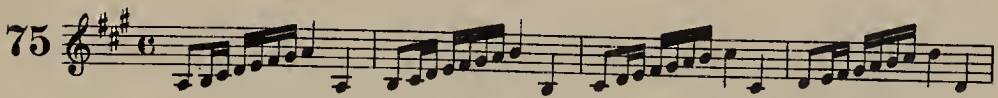
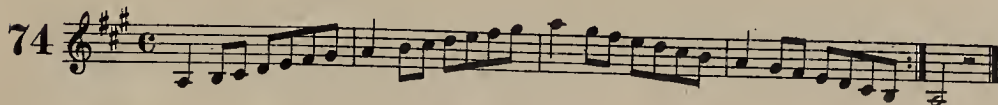
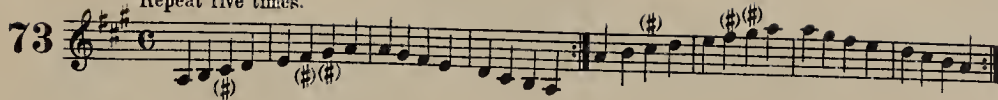


*Ref. 511*

# Key of A.

35

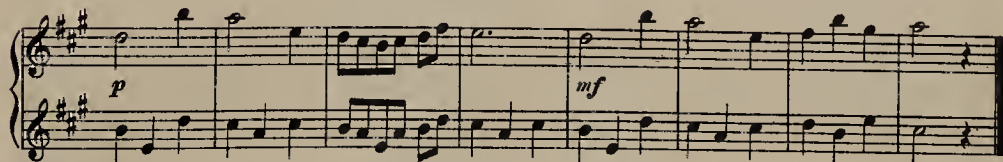
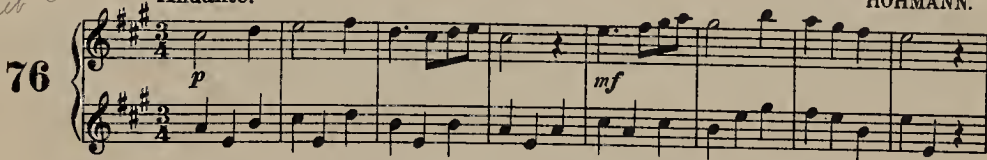
Repeat five times.



*Ref. 511*

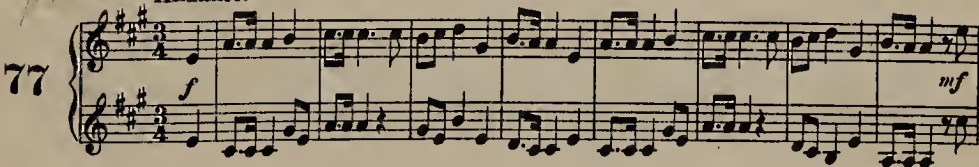
Andante.

HOHMANN.



## O Tannenbaum.

Andante.

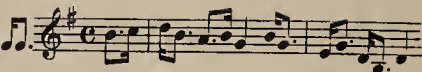


## Syncopation.

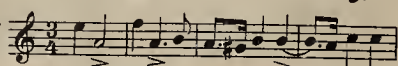
Syncopation occurs when the regular accent of the measure is broken.

Examples:

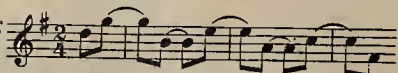
(1) A short note followed by a longer note in the same beat



(2) Special accent falling on a beat which is usually unaccented.

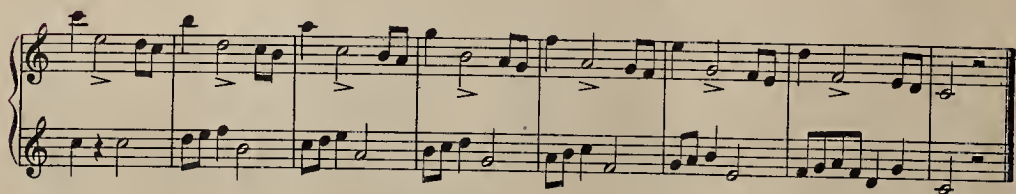
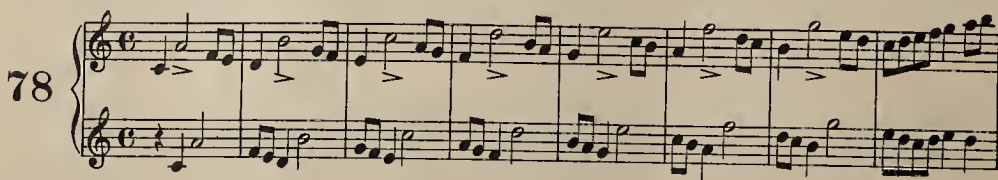


(3) A short note held over, or tied to a note in the preceding measure or beat.



The so-called "Rag-time" music is in syncopated time, as are also many of the Scotch and Polish melodies.

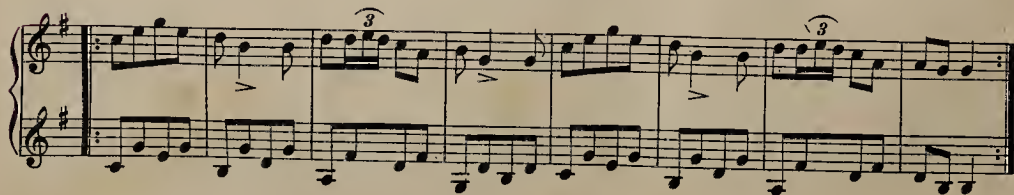
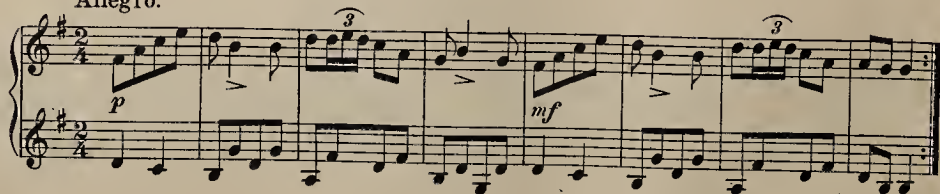
## Study in Syncopation.



## Polish Dance.

*Allegro.*

79



# Robin Adair.

37

Andante.

SCOTCH.

80

Musical score for 'Robin Adair' in 3/4 time, key of D major. The score is in piano (p) and includes a mezzo-forte (mf) section. The tempo is Andante. The piece is labeled 'SCOTCH.' and features a variety of note values and rests, with some notes marked with a slur and a continuous tremolo.

## Legato Playing.

A group of notes connected by a slur should be played smoothly and with a continuous tremolo. The pick may be raised from the strings at the end of a group of notes thus marked. This will separate the groups, or phrases, and will add greatly to the effect.

Lento. (Slow.)

CRISTOFARO.

81

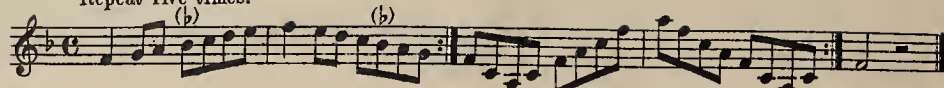
Musical score for 'Legato Playing' in 3/4 time, key of D major. The tempo is Lento (Slow). The score is in piano (p) and includes a mezzo-forte (mf) section. The piece is labeled 'CRISTOFARO.' and features a variety of note values and rests, with some notes marked with a slur and a continuous tremolo.

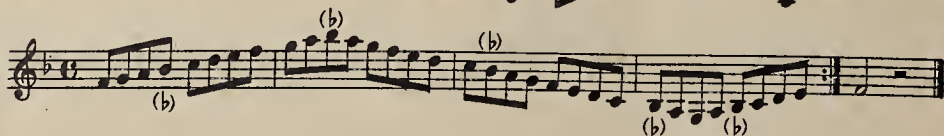


B is flat in the key of F.

## Key of F.

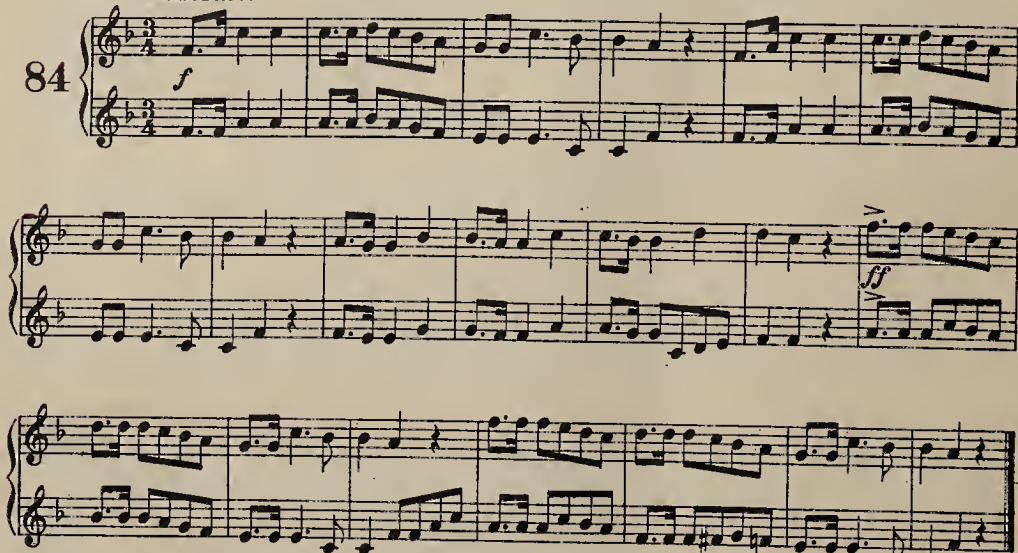
Repeat five times.

82 

83 

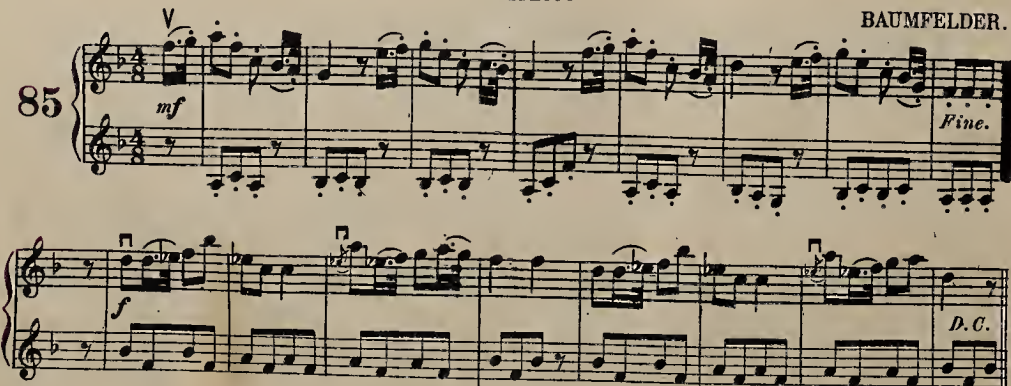
## Slavonic Song.

Moderato.

84 

## Polka.

BAUMFELDER.

85 



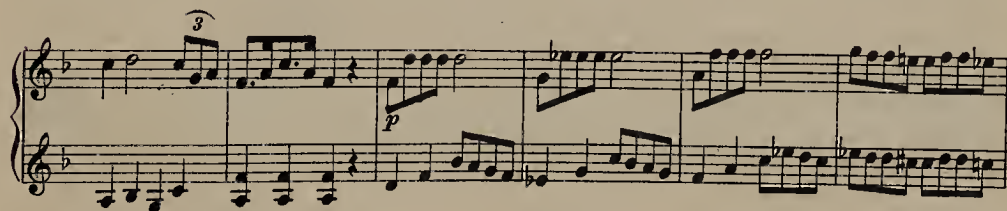
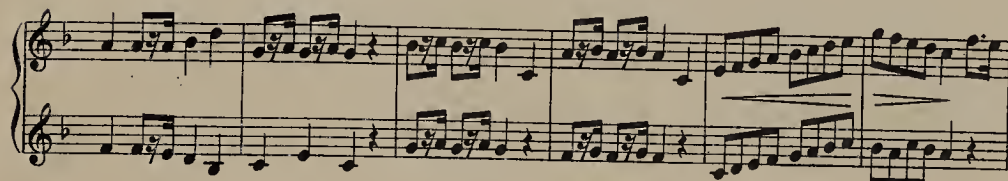
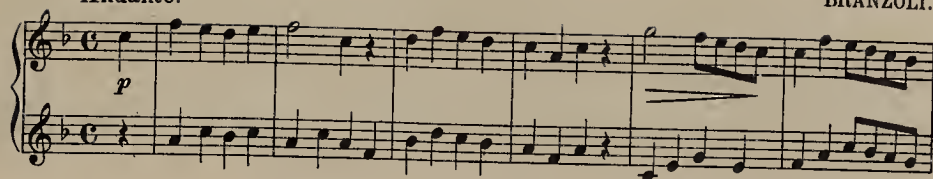
# Etude.

39

Andante.

BRANZOLI.

86



## Austrian Hymn.

Andante.

HAYDN.

87

*p* *mf*

## Menuett

Moderato.

from "Don Juan."

MOZART.

88

*p*

*p* *mf* *f*

## The Appoggiatura.

41

An *appoggiatura* is a short grace note, or note of embellishment. It is usually written as a small eighth note ♪ with a dash through the stem, which indicates that it is to be played quickly.

The appoggiatura takes its time value from the principal note, which should be played *tremolo*; the grace note receiving the first stroke of the pick only.

### La Golondrina.

(THE SWALLOW.)

MEXICAN.

89

Moderato.

*f*

*p*

*f*



## The Last Rose of Summer.

Andante.

IRISH.

90

Musical score for "The Last Rose of Summer" in 3/4 time, key of E major (one sharp). The tempo is marked "Andante." and the origin is "IRISH." The score consists of five systems of piano accompaniment, each with a treble and bass staff. Dynamics include *mf* (mezzo-forte), *p* (piano), and *f* (forte). The melody is primarily in the treble staff, with some passages in the bass staff. The piece concludes with a final cadence in the fifth system.

## Key of E.

F, C, G and D are sharp in the key of E. Notice the new sharp always occurs on the seventh tone of the scale (D).

91

Musical scale for the key of E major, starting on E4 and ascending to E5. The scale is written in treble clef with a key signature of one sharp (F#). The notes are E, F#, G#, A, B, C, D#, E. The scale is presented in a single system.

# Juanita.

43

Andantino.

SPANISH.

92

First system of musical notation for 'Juanita.' in 3/4 time, key of D major. The melody is in the right hand, and the accompaniment is in the left hand. The tempo is Andantino. The first measure is marked *mf*. There are triplets in the second and third measures of the melody.

Second system of musical notation for 'Juanita.' in 3/4 time, key of D major. The melody continues in the right hand, and the accompaniment is in the left hand. The tempo is Andantino. The first measure is marked *p*.

Third system of musical notation for 'Juanita.' in 3/4 time, key of D major. The melody continues in the right hand, and the accompaniment is in the left hand. The tempo is Andantino. The first measure is marked *mf*, and the last measure is marked *pp*.

Fourth system of musical notation for 'Juanita.' in 3/4 time, key of D major. The melody continues in the right hand, and the accompaniment is in the left hand. The tempo is Andantino. The first measure is marked *mf*, the middle measure is marked *p*, and the last measure is marked *rit.*

Meno mosso. (Slower.)

Amoroso. (Tenderly.)

# Russian Hymn.

Maestoso.

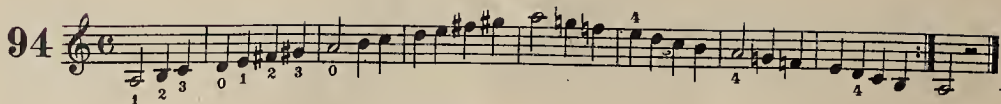
LWOFF.

93

First system of musical notation for 'Russian Hymn.' in 4/4 time, key of D major. The melody is in the right hand, and the accompaniment is in the left hand. The tempo is Maestoso. The first measure is marked *f*.

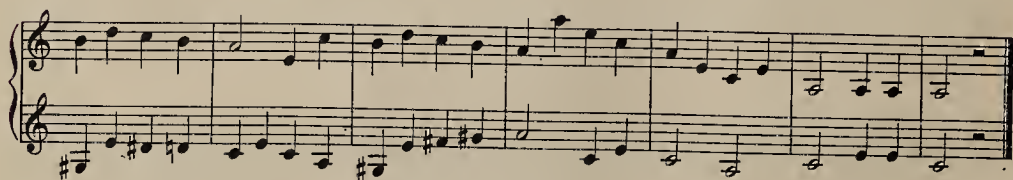
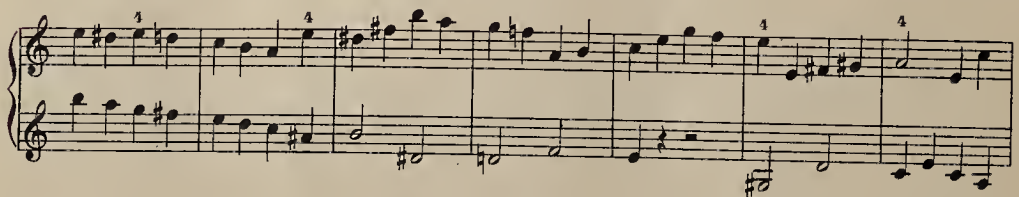
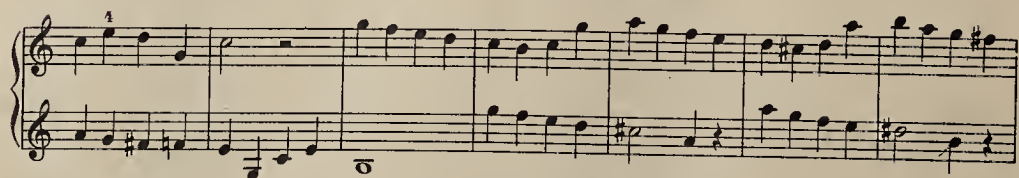
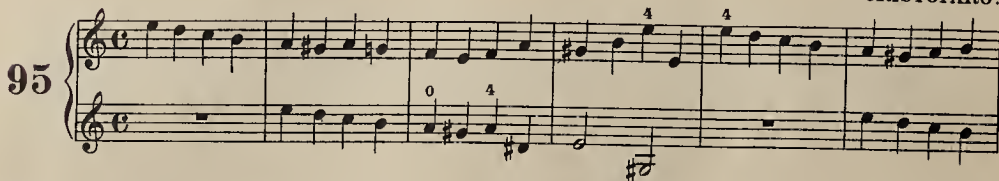
Second system of musical notation for 'Russian Hymn.' in 4/4 time, key of D major. The melody continues in the right hand, and the accompaniment is in the left hand. The tempo is Maestoso. The first measure is marked *p*, the middle measure is marked *cresc.*, and the last measure is marked *f*. There are first and second endings at the end of the system.

## Scale in A minor.

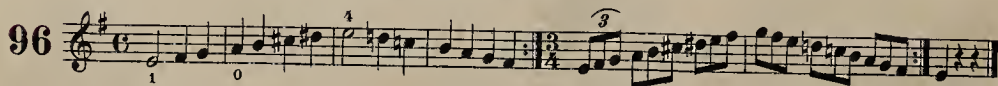


## Etude.

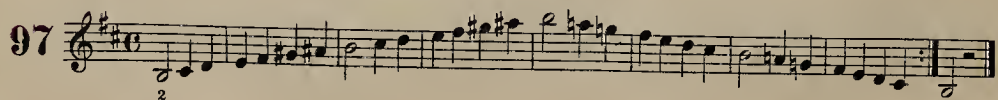
CRISTOFARO.



## Scale in E minor.



## Scale in B minor.





## Winter.

Andante.

MENDELSSOHN.

98

Musical score for 'Winter' by Mendelssohn, measures 98-103. The piece is in 2/4 time with a key signature of one sharp (F#). The tempo is marked 'Andante.' The score begins at measure 98 with a piano (p) dynamic. The melody is in the right hand, and the accompaniment is in the left hand. The piece concludes at measure 103 with a final cadence.

## Bohemian Air.

Allegretto.

99

Musical score for 'Bohemian Air' by Mendelssohn, measures 99-104. The piece is in 3/4 time with a key signature of one sharp (F#). The tempo is marked 'Allegretto.' The score begins at measure 99 with a piano (p) dynamic. The melody is in the right hand, and the accompaniment is in the left hand. The piece concludes at measure 104 with a final cadence.

## The Scarlet Sarafan.

100

Andante. RUSSIAN.

*mf*

*p*

*mf*

*rit.*

The musical score is written for piano in a 2/4 time signature with a key signature of two sharps (F# and C#). It consists of six systems of two staves each. The first system is marked '100' on the left, 'Andante.' above the staff, and 'RUSSIAN.' to the right. The first staff of the first system has a mezzo-forte (*mf*) dynamic. The second system begins with a piano (*p*) dynamic. The fifth system has a mezzo-forte (*mf*) dynamic. The sixth system ends with a ritardando (*rit.*) marking. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

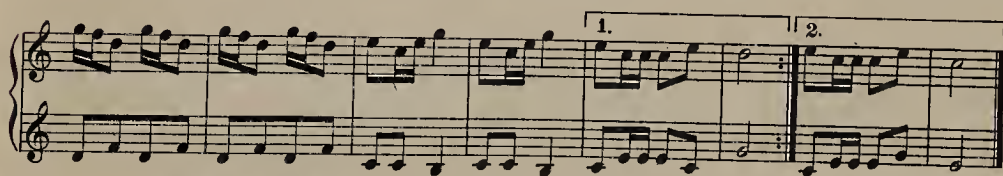
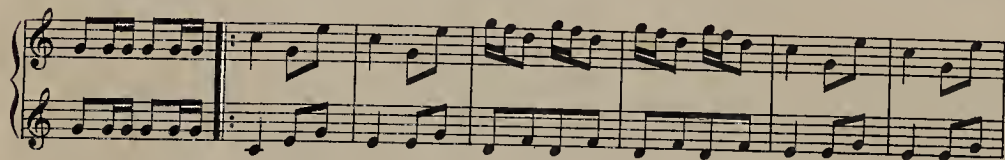
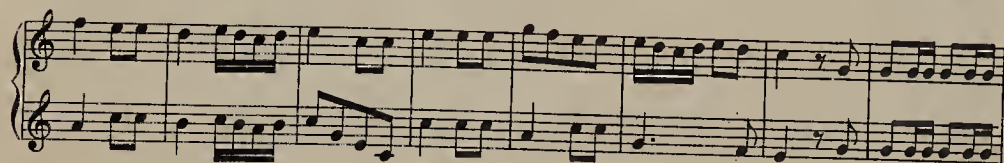
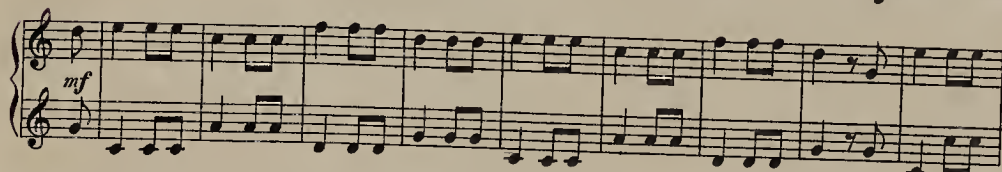
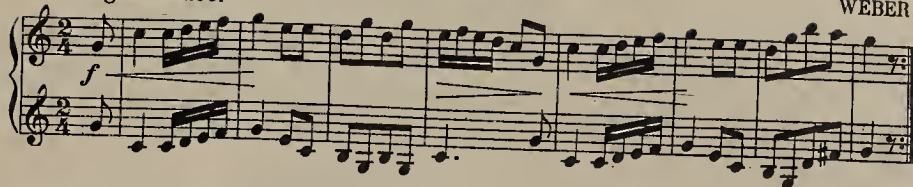
# Hunters' Chorus.

47

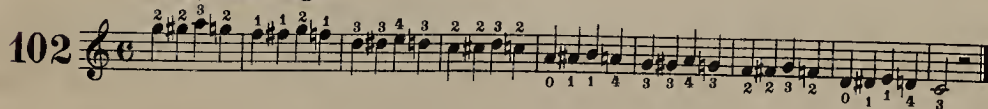
WEBER.

Allegro vivace.

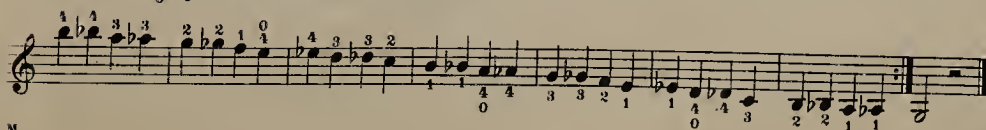
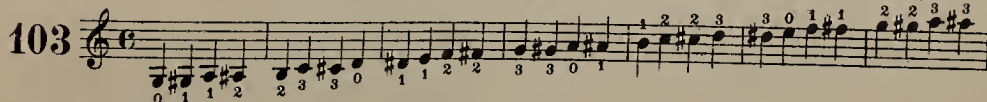
101



Sliding the finger.



## The Chromatic Scale.





## Musical Terms in Common Use.

### I Relating to Speed.

Accelerando.\_ Gradually faster.  
 Adagio.\_ Slow.  
 Allegretto.\_ Moderately quick.  
 Allegro.\_ Quick, lively.  
 Andante.\_ In moderately slow time.  
 Andantino.\_ Somewhat faster than *Andante*.  
 A tempo.\_ In regular time.  
 Grave.\_ Very slow.  
 Largo.\_ Extremely slow and solemn.  
 Lento.\_ Slow.  
 Meno mosso.\_ Slower.  
 Moderato.\_ In moderate time.  
 Molto Allegro.\_ Very quick.  
 Più moto.\_ Faster.  
 Prestissimo.\_ As fast as possible.  
 Presto.\_ Very fast.  
 Ritardando.\_ Gradually slower.  
 Ritenuto.\_ Slower.  
 Stringendo.\_ Accelerating the time.  
 Tempo primo.\_ In the original time.  
 Vivace.\_ Animated and lively.

### II Relating to Power.

Crescendo (cresc.) \_ Gradually louder.  
 Decrescendo (decre.) } Gradually softer.  
 Diminuendo (dim.) }  
 Forte (*f*). \_ Loud.  
 Fortissimo (*ff*). \_ Very loud.  
 Forzando (*fx*). \_ With special emphasis.  
 Mezzo forte (*mf*). \_ Medium loud.  
 Pianissimo (*pp*). \_ Very soft.  
 Piano (*p*). \_ Soft.  
 Rinforzando (rinf. or rf.) \_ With additional tone and emphasis.  
 Sforzando (*sf*). \_ With particular emphasis.  
 Smorzando (smorz). \_ Gradually softer; dying away.

### III Manner of Performance.

Ad libitum (ad lib.) \_ At the discretion of the performer.  
 Amoroso.\_ Lovingly, tenderly.  
 Animato.\_ With animation, spirited.  
 Arpeggio.\_ The notes of a chord, taken in rapid succession; in harp style.  
 Ben marcato.\_ Well marked.  
 Bravura.\_ With brilliant execution.  
 Brillante.\_ In a showy, brilliant style.  
 Calando.\_ Gradually softer and slower.  
 Cantabile } In a graceful singing style.  
 Cantando }  
 Con.\_ With.  
 " Amore.\_ Tenderly, lovingly.  
 " Anima.\_ With animation.  
 " Brio.\_ In a brilliant, spirited style.  
 " Dolore.\_ Mournfully.

Con Espressione.\_ With expression.

" Fuoco.\_ With fire and animation.

" Molto.\_ In an agitated manner.

" Spirito.\_ With spirit.

Dolce.\_ In a soft, sweet style.

Legato.\_ Smooth and connected.

Maestoso.\_ Majestically.

Marcato.\_ In a marked and emphatic style.

Morendo.\_ Gradually slower and softer; dying out.

Non troppo.\_ Not too much.

Poco a poco.\_ By degrees, gradually.

Rallentando (rall.) \_ Gradually slower and softer.

Scherzando.\_ In a light and sportive manner.

Sostenuto.\_ Sustained.

Staccato.\_ Short, detached.

Syncopation.\_ Placing the accent on a part of the measure which is usually unaccented.

Tacet.\_ Silent.

Tenuto.\_ Sustained; held with a clinging tone.

Tutti.\_ With all the instruments or voices.

### IV Relating to Structure.

Coda.\_ A few measures added at the end of a composition.

Da Capo (D.C.) \_ Return to the beginning.

Dal Segno (D.S.) \_ Return to the sign.

Finale.\_ The last movement of a composition.

Fine.\_ The end.

Obligato.\_ An important accompaniment part.

Senza Replica.\_ Without repeating.

Trio.\_ (1.) A composition for three voices or instruments. (2.) A second movement in a march or dance.

### V Embellishments.

Appoggiatura.\_ A note written in a small character and preceding the principal note from which it takes its time.



Cadenza.\_ A passage introduced by way of embellishment.


Mordente.\_ A short shake.


Trill (*tr*). \_ A shake, usually alternating with the principal note and the tone above.

Turn.\_ An embellishment consisting of the principal note, the tone above and the semitone below.

### VI Signs.

 Crescendo.  Decrescendo.

 Tie, binding two notes on the same line or space.

 Slur, indicating that the notes are to be smoothly connected.

... Staccato marks.

||| Short staccato.

∞ Turn.

W Mordente.

※ Sign indicating passage to be played again.

⌒ Pause or hold.

Z Repeat last measure.



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